

BULLETIN



THE ART INSTITUTE OF CHICAGO

Still Life: Flowers and Fruit by Francisco de Zurbarán



FEBRUARY 1948

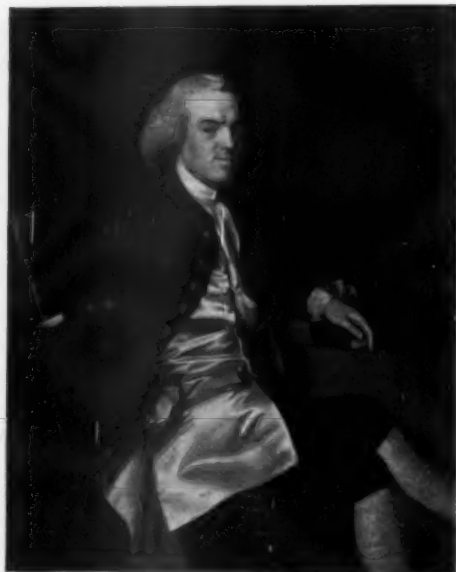
VOLUME XLII NUMBER 2
IN THREE PARTS: PART ONE

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MR. AND MRS. DANIEL HUBBARD

by JOHN SINGLETON COPLEY



During a period of some twenty years beginning in the early seventeen fifties, John Singleton Copley painted a series of realistic portraits which constitutes the finest paintings executed during Colonial times. Encouraged by Benjamin West, he left this country in 1774 for a more lucrative practice in England but Copley never equalled the quality of his American work. The Art Institute is fortunate in having been able to purchase his portraits of Mr. and Mrs. Daniel Hubbard, which illustrate with remarkable clarity the two chief aspects of Copley's style. The portrait of Daniel Hubbard, dated 1764, shows the young Boston merchant in strong light against a dark background, a sharp contrast which is further emphasized by his dark brown suit and white satin waistcoat. With unflattering honesty Copley has depicted his sitter cross-legged in a matter-of-fact pose with a minimum of pretentiousness.

Mrs. Hubbard, on the contrary, is shown with the elegance and grace which well suited

a pretty young woman of twenty-nine. Around her neck is a *collier*, a fashion recently imported from France, and her lace ruffles are of the latest type. In every other aspect, however, both in regard to costume and to background the composition follows closely a portrait of the Countess of Suffolk, possibly the work of Allan Ramsay. Copley must have had access to a mezzotint done from this portrait and perhaps acquired it at a sale held by Rivington and Miller in Boston in 1762. Apparently he was especially fond of this pose for he used it again in two other portraits done in 1763. As he also painted at this time Mrs. Bowen, closely following a mezzotint after Reynolds, it seems evident that Copley made frequent use of English sources to gain worldly elegance. He managed, nevertheless, to impart the usual solidity and character to the heads and painted the rich fabrics with crispness and brilliance. As a result Mrs. Hubbard's portrait has been transformed into a characteristically American creation despite its English basis.

Copley was a precocious youth for he was already a capable painter in his teens and was fully mature in his mid-twenties when he painted the Hubbard portraits. Born in Boston in 1738, he had the advantage of close-hand supervision in art from the age of ten when his widowed mother married the well-known engraver, Peter Pelham. Even though Pelham died three years later, Copley had made the most of his association with his stepfather. He must also have observed the work of other portrait painters such as Robert Feke, who was working in Boston in 1748, John Smibert, who maintained a studio nearby until his death in 1751, and John Greenwood, who was active in Boston for a few years before leaving for England in 1752. Though Copley at first aped the mannerisms of his elders, he soon developed beyond them and evolved a forthright style which for basic honesty and sound analysis of character was unequalled in American Colonial art.

FREDERICK A. SWEET

A SPANISH STILL LIFE

Francisco de Zurbarán's interest in still life has always been commented on and is, indeed, quite obvious, for beautifully painted details of baskets of fruit and flowers occur in his paintings throughout his entire career. It was suspected that he had painted separate still lifes, complete in themselves, but none was to be found. However, within the last forty years about a dozen still lifes (only one was signed) have been connected with his name. Not many of these paintings, to be sure, have been generally accepted as painted by Zurbarán himself.

Still Life: Flowers and Fruit, one of this select latter group, has recently been acquired by the Art Institute. A large lustre ware bowl of early seventeenth century Spanish design dominates the picture by its position and size. It asserts itself in such a positive way that in some magical manner it seems to be alive, no longer inanimate. The picture is so organically contrived that it may truly be said to have a life of its own.

The basically symmetrical character of the composition is broken by the two branches of quince on the left and enlivened by both the variety of the flowers and their seemingly careless arrangement throughout. The background is dark, and the fruit, flowers and bowl stand out against it with something of the sharpness, clarity and shallow space of a bas-relief. This contrast is emphasized by the precise draughtsmanship and modeling. The colors contribute too: the white and gold of the bowl, the yellows and reddish browns of the pears, the quinces, white roses, green leaves. On the basis of stylistic evidence recent critics are inclined to date the painting between 1635-45. The monumentality of this painting, its precision and clarity and, above all, its high quality more than justify the use of the word rare in describing it.

PATRICK T. MALONE

Crucifixion, Saints Anthony, Christopher, James and George. North German, about 1420



NTING

About a century before the retable here published was painted, an unknown Tuscan friar wrote a treatise entitled *Meditations on the Life of Christ*. In a short time this book became well known throughout Europe. The events after the Lord had uttered the seventh word the friar described as follows: "He bowed His head on His breast, as though giving thanks to His Father that He was called back to Him and gave up His spirit. At this cry the centurion turned to Him and said: 'Truly this man was the Son of God.' Hearing Him give this cry when He died (for other men when they die cannot cry out) he believed in Him. . . . Oh, in what a pitiful state was the soul of His mother when she saw Him faint away, languish, weep and die. . . . On account of the multitude of her misery she was numbed and insensible, or half dead." Generations of painters based their work on this moving description, which may also have inspired the artist who shaped the pattern of the central panel of our altarpiece.

On the wings St. Anthony is seen on the upper left as he is tempted by two horned women sent by Satan. The pig is the saint's attribute because he protects cattle and all domestic animals. Under this picture is represented St. Christopher, one of the fourteen great patron saints, carrying Christ across the river. This saint protects travelers against sudden death. St. James the Great, one of the martyred apostles, seen on the upper part of the right wing, is shown with a shell on his hat as a symbol of his pilgrimage. His relics, in the cathedral of Santiago de Compostela, were one of the greatest attractions for medieval pilgrims who sought, among other help, protection for their crops. St. George, to the lower right, is the patron saint of horses. Clad as a knight he is slaying the dragon who had threatened an innocent maiden.

Our altarpiece deserves consideration in more than one respect. First of all, it is a retable typical of a kind once very common and now rather scarce. It is also representative of medieval mastership in creating a work of art in conformity with tradition and accepted rules as an anonymous contribution to worship in an all embracing faith. Such humility did not exclude certain individual features. On the contrary, personal feeling expressed is so intensive as to permit one even now to participate in the passion with which the master presented his subject. One of the means by which he obtained this impact is the exquisite color scheme. Such contrasts, for instance, as a light carmine red set off against a transparent shade of blue, or a plum color juxtaposed to an olive green, accompanied by a preciously tooled gold leaf background, give the panel a gem-like appearance peculiarly fitting to its particular purpose.

A panel of related shape and about half a century older is in the Cologne Wallraf-Richartz Museum (No. 1). As in the Cologne retable, the wings of such panels were decorated mostly with scenes from the life of Christ, while the outside might show the Annunciation. Unfortunately, the outside pictures of our panel have been destroyed. All the saints represented on the inside are protectors of land owners and farmers. So one may venture to guess that this altarpiece once adorned a rural chapel or church. Such a purpose would account for the rather intimate appearance of the panel which distinguishes it from other paintings more grandiloquently presented.

In spite of the peculiarly personal character of the painting, it is not easy to point out its place of origin. The International Style of painting dominating European art at the end of the fourteenth century serves to veil much

of the originality of regional art. While the Italian roots of the style, favoring features of realistic character, are well visible, they appear somewhat mannerized. The strongest reflections of regional painting may perhaps be found in the grotesque facial expressions which occasionally even border on caricature.

Conclusions drawn from studying this panel, with its characteristic traits and lively color scheme, make it possible to connect it with the North German school and perhaps more specifically with Westphalian painting about 1420. There one finds the same straightforward characterization despite the somewhat limited ability to create impressive compositional schemes. Works to be compared are those of the Master of the Golden Retable (C. G. Heise, *Norddeutsche Malerei*, 1918, Pls. 44-46) which were painted about 1410 and a Westphalian miniature in the Museum at Münster, painted about 1420 (*Jahrbuch der*

Preussische Kunstsammlungen, Vol. 53, 1932, pp. 65-67). The panel is painted on walnut, which, though not common in the North, was used occasionally.

Among the other sources of origin one might possibly suggest the Netherlands. In thinking of the South, there is the Calvary of the Tanners of 1400 in the Cathedral of Bruges for comparison. In the North Netherlands there are only miniatures with which to compare the retable (for instance, A. W. Byvanck, *La Miniature dans les Pays-Bas Septentrionaux*, 1937, Pl. 40). In both instances there seem to be no closer relations than those observed between the retable and North German painting.

Undoubtedly no further specified research will add to the present enjoyment one may derive from the study of our retable which represents a substantial addition to the small group of Northern early paintings owned by the Art Institute.

HANS HUTH

TWO GREAT ROMANTIC LANDSCAPES

Two paintings, one by Jacob Ruysdael, the other by Turner, recently bought for the Art Institute are not only superb examples of the work of these artists, but illustrate high points in the tradition of romantic landscape.

With a few exceptions it was not until the seventeenth century that landscape came to play a commanding role in painting. In earlier periods fragments of natural scenery had

been introduced into larger compositions or subordinated to figures and architecture. But the century of the Baroque discovered that landscape could reflect the varying moods of man. Poussin gave it classic order and a spacious peace; Claude endowed it with a tender and elegiac atmosphere while in Holland there developed a school of artists who opened their eyes realistically to the Dutch countryside with

its level fields, heavy green trees and cloudy skies, lit by occasional glints of sunshine.

This realism was but another side of the Baroque search for a new dynamic in art. Irregular patterns of light and dark, varying textures of paint, new effects of intangible space (in contrast to the classic use of clear perspective), all these were employed by Ruysdael to enhance the mystery and grandeur of his compositions. For unlike Hobbema, his more matter-of-fact contemporary, Ruysdael was not content to record the charming and explicit aspects of rural landscape. More and more as he developed in his art he deserted surface observation, seeking out unusual subjects which he transformed with a peculiar emotional power.

The Ruin of Egmont, the picture acquired for the Potter Palmer Collection, and painted during the 1650s at the height of his career, shows the artist's interest in the picturesque—the crumbling brick towers of a once famous castle and nunnery by the sea. There are sensitive drawings by Ruysdael related to our picture in which he studied the architecture and the massed, wind-swept trees. But later in his studio, the artist built such elements into a different conception. By strengthening his sombre scheme of color, by intensifying his contrast of darks and especially by touching the broken towers with a strange, dramatic light, Ruysdael created a feeling of romantic melancholy which became a new direction in art.

It was not until the end of the eighteenth century, however, that landscape painters in England turned back to seventeenth century Holland and took up the tradition of Ruysdael. Sweeping away the charming artificiality of the Rococo, men like Crome and Constable and Turner rediscovered the variety and strangeness of nature in painting quite as Wordsworth and Coleridge were exploiting the same elements in poetry. Turner's first works are largely and superficially descriptive; when

romantic scenery is employed it is somewhat bald and obvious. But after he had studied the Dutch Masters and Claude and particularly after he had visited the Continent and gazed upon the Alps and the Rhine and Italy, he began to seek a new emotional vision which came from within. Gradually he discarded the dark tones of his early palette, trusting more and more to liberated light and color. At the same time his compositions grew more free and original, dropping the old-masterish arrangements which, in his early days, had been used quite consciously to attract the public.

In 1834 Turner, then a famous artist of fifty-nine, visited the Italian Alps, filling a sketchbook and making colored drawings of the Val d'Aosta, a region of wild, mountainous scenery. Three years later he exhibited the painting purchased by the Institute for the Frederick T. Haskell Collection entitled "Snowstorm, Avalanche and Inundation—a scene in the upper part of the Val d'Aout, Piedmont." In it Turner has suppressed his former picturesque detail in favor of a great tumultuous rush of atmospheric color. The whirling patterns of snow and cloud, the charging mountain rivers threaten to overwhelm a small group of figures in the right foreground. The picture is carried out in touches and dabs of color, so impressionist in their handling that Londoners of the day could see nothing in such visions; to the staid critics, a canvas like this was "soap-suds" and "beer foam" and here was "talent running riot." But a century later we understand Turner as a great Expressionist painter, a man whose feelings in front of nature made him forget every trivial detail in favor of a grandiose emotionalism. In theme and treatment this painting belongs far more to our time than the other Turner in the collection, Dutch Fishing Boats, done ten years earlier and fine as it is, more of a showpiece, designed for exhibition.

DANIEL CATTON RICH



Snowstorm in Valley of Aosta by J. M. W. Turner



Ruin of Egmont by Jacob van Ruisdael

BULLETIN OF THE ART INSTITUTE OF CHICAGO

Telephone: Central 7080

Vol. XLII 2

Part Two

Exhibitions

Alfred Stieglitz, His Photographs and His Collection

An exhibition of Stieglitz' own photography and the collection of modern paintings, sculpture, drawings and prints assembled by him.

Galleries G52-G58: Closes February 29

Prints by Kitagawa Utamaro

This exhibition serves to display the superb draughtsmanship of Utamaro, who is considered one of the greatest figure designers in the Japanese print field.

Gallery H5: February 16-March 28

Paul Wiegardt

Drawings by an artist who has recently come to reside in Chicago and who is a member of the faculty of the School of the Art Institute.

Gallery 16: February 6-March 21

Decorative and Textile Arts of the South American Highlands

The traditional Indio-Hispanic folk arts as represented in the textiles, costumes, metal-work and pottery of Bolivia, Peru and Ecuador, collected by Miss Florence Dibell Bartlett during the Spring of 1947.

Galleries A1, A2, A3: January 15-June 15

Max Beckmann

Prints and drawings selected from the studio of Max Beckmann in Amsterdam and never before shown in this country.

Gallery 11: January 9-March 14

Modern Weaves by Elsa Regensteiner and Julia McVicker

A selection of fabrics woven for draperies and upholstery by two outstanding contemporary craftsmen of Chicago.

Gallery A5: January 15-June 15

Bibelots of the Eighteenth and Early Nineteenth Centuries

A variety of elaborately decorated articles for personal use and adornment, such as snuff and patch boxes, scent bottles and sewing kits, largely English and Continental enamels and porcelain. Lent by Alvin E. Bastien.

Gallery G7: November 15-May 15

European Rooms in Miniature by Mrs. James Ward Thorne

Thirty scale models of furnished European interiors illustrating the main decorative periods from late medieval to modern times, principally in England and France.

Galleries A10-A12: August 1-July 1, 1948

Chicago Collectors' Exhibition

Examples from the Oriental collections of four discriminating Chicago collectors.

Gallery M2: December 2-April 1

The Mr. and Mrs. Potter Palmer Collection

A selection from some 400 prints which have recently come to the Art Institute.

Gallery 13: Closes February 15

The Basket of Apples by Paul Cézanne

A famous still life by this nineteenth century master of form, color and depth.

Masterpiece of the Month for February

MEMBERS' CALENDAR

ALL LECTURES TAKE PLACE IN FULLERTON HALL UNLESS OTHERWISE INDICATED

Mondays		February 2	
11:00 A.M.	Survey of Art.....Miss Parker, <i>Club Room</i>	Early Italian Renaissance Sculpture	
11:55 A.M.	Demonstrating Techniques.....Mr. Buehr, <i>Club Room</i>	Italian Sculpture in the Allerton Wing, <i>Gallery A</i>	
2:00 P.M.	Clinic of Good Taste.....Dr. Watson and Guest Speakers	European Thorne RoomsMrs. Corinne McNe	
2:00 P.M.	Members' Studio, II.....Mr. Buehr, <i>Studio 4</i>	Members' Studio, II	
5:45 P.M.	Adult Sketch Class.....Mr. Buehr and Mrs. Myers	Adult Sketch Class	
8:00 P.M.	Clinic of Good Taste or Art Through Travel.....Dr. Watson and Guest Speakers	Pictorial WashingtonJohn Moy	
Tuesdays		February 3	
2:00 P.M.	Members' Studio, I.....Mr. Buehr, <i>Studio 4</i>	Members' Studio, I	
6:30 P.M.	Current ExhibitionsHelen Parker		
Fridays		February 6	
10:00 A.M.	Adult Sketch Class.....Mr. Osborne and Mrs. Myers	Adult Sketch Class	
12:15 P.M.	Current Exhibition Promenades....Dr. Watson and Staff <i>in the Galleries</i>	The Alfred Stieglitz Collection ..George Buehr, East Win	
2:00 P.M.	Art Through Travel or History and Enjoyment of Art.....Dr. Watson and Guest Speakers	Art in the Elegant EightiesHerma Cla	
6:30 P.M.	Current Exhibition Promenades....Dr. Watson and Staff <i>in the Galleries</i>	Alfred Stieglitz, His Photographs and Collection ..George Buehr, East Win	
6:30 P.M. or	Art Through Travel.....Dr. Watson and Guest Speakers	No Lecture	
8:00 P.M.	Art Through Travel.....Dr. Watson and Guest Speakers	Art in the Elegant EightiesHerma Cla	
Saturdays		February 7	
10:30 P.M.	Six-week Special Sketch Class for Children..Mr. Osborne and Mrs. Myers	Children's Sketch Class	
1:10 P.M.	The James Nelson and Anna Louise Raymond Fund for ChildrenMr. Osborne and Mrs. Myers		
Sundays		February 8	
3:00 P.M.	Art Through Travel.....Dr. Watson and Guest Speakers	Spain, Yesterday and TodayDr. Watson	

Art Institute Lecturers: Dudley Crafts Watson, Helen Parker, George Buehr, Addis Osborne and staff members.

Guest Lecturers: John Moyer, lecturer, Chicago Museum of Natural History; Herma Clark of the Chicago Tribune; Michael Fortino, Chicago educator.

Notes: At the *Adult Sketch Class for Novices*, Mondays and Fridays, materials are available for 15 cents.

The *Art through Travel* lecture subjects are repeated so that all Members can be accommodated comfortably in Fullerton Hall. The Friday evening lectures are given one week at 6:30 and the alternate week at 8:00.

On Sundays the *Art through Travel* lectures are open to the public at a charge of 60 cents, including the Federal tax. Members are admitted free of charge; families of Members and their out-of-town guests must pay the tax.

February 9	February 16	February 23	March 1
Later Italian Renaissance Sculpture Italian Furnishings in the Allerton Wing. <i>Gallery All</i> A Modern One-Room Apartment, Courtesy Watson & Boaler, Inc. ...Dr. Watson Members' Studio, II Adult Sketch Class A Modern One-Room Apartment, Courtesy Watson & Boaler, Inc. ...Dr. Watson	High Italian Renaissance Sculpture Renaissance Sculpture in Blackstone HallBlackstone Hall Color in Daily UseDr. Watson Members' Studio, II Adult Sketch Class Spain, Yesterday and TodayDr. Watson	Italian Renaissance Architecture, I Chalk Talk on Renaissance Construction The Loveliest Rooms I've Ever Seen....Dr. Watson Members' Studio, II Adult Sketch Class The Loveliest Rooms I've Ever Seen....Dr. Watson	Italian Renaissance Architecture, II Chalk Talk on Baroque Chicago PottersMargaret Myers Members' Studio, II Adult Sketch Class Adventure in MexicoMichael Fortino
February 10	February 17	February 24	March 2
Members' Studio, I	Members' Studio, I American Paintings in the Alfred Stieglitz Collection ..Helen Parker, East Wing	Members' Studio, I European Paintings in the Alfred Stieglitz Collection ..Helen Parker, East Wing	Members' Studio, I
February 13	February 20	February 27	March 5
Adult Sketch Class Members' PaintingsGeorge Buehr, Blackstone Hall Spain, Yesterday and TodayDr. Watson No Lecture Spain, Yesterday and TodayDr. Watson No Lecture	Adult Sketch Class The Alfred Stieglitz Collection. Dr. Watson, East Wing Everyone Can Learn to DrawDr. Watson Alfred Stieglitz, His Photographs and CollectionDr. Watson, East Wing No Lecture Spain, Yesterday and TodayDr. Watson	Adult Sketch Class A View of the Print Department.....George Buehr Adventure in MexicoMichael Fortino No Lecture Adventure in MexicoMichael Fortino No Lecture	Adult Sketch Class See Next Bulletin Mexican MelodyMichael Fortino See Next Bulletin See Next Bulletin Mexican MelodyMichael Fortino
February 14	February 21	February 28	March 6
Children's Sketch Class (Final)	On My Silver Skates	The Winter Swiftness	I Dreamt I Was Flying
February 15	February 22	February 29	March 7
Spain, Yesterday and TodayDr. Watson	Eternal Rome...Dr. Watson	Adventure in MexicoMichael Fortino	Mexican MelodyMichael Fortino

GOODMAN THEATRE

Members' Series

In the history of the European Theatre there have been several periods of great flourishing. As a rule each period was dominated by a small group of outstanding genius surrounded by a very much larger group of more or less gifted playwrights, who in a measure borrowed their inspirations from the better known figures.

Italy has not experienced such a great flourishing in the theater since the days of the *Commedia dell' Arte*, which was a theater not of written plays but of improvisations. Since the Renaissance there have been few important Italian playwrights until our own day. Luigi Pirandello is indeed the significant figure of the contemporary Italian Theater. Although his dramatic form shows the continuing influence of the *Commedia*, his ideas are his own, with their roots deep in the life and thought of contemporary culture.

The Goodman Theatre produced, in the past, two of the plays of Pirandello: *Six Characters In Search Of An Author* and *Right You Are*. On March 4 we will present *Each In His Own Way*. It will play on the following dates: March 4-6; 9-14; 16-20; with one matinee on Thursday, March 18.

Children's Theatre

Flibbertygibbet is a dramatization of a Scottish folktale. The hero is a being, not of this earth, who has had a great desire to belong to people, but the conditions and the place from which he comes are—that no one shall pay him for what he does for man. If anyone offers to pay him he is banished to a sunless and waterless waste until it is time to try again. Repeatedly he has tried and failed. The play opens when he is given one last chance. If anyone tries to pay him this time he is banished forever unless the peoples search the world over and find him themselves. *Flibbertygibbet* makes his first appearance in a cloud of strange lights and magic wind and barely is allowed to remain except through the assistance of Little Nannie. Charlotte B. Chorpennin and Nora Tully have collaborated on this enchanting folktale of adventure and magic and *Flibbertygibbet* predicaments.

Flibbertygibbet will open on March 27 and will play every Saturday afternoon at 2:30 through May 22 with special performances on Saturday morning May 1 at 10:30 and Sunday afternoons April 4, 11, 18, 25, May 2 at 3:00.

NOTES

Free Lectures on Oriental Art

Talks in the Oriental galleries by Mrs. Mary Louise Womer are scheduled through February as follows: Wares of the Sung Dynasty, The Beginnings of Porcelain, February 4 in Gallery H 11; Ming and Ch'ing Porcelain, February 11 in Gallery M 2; Blue and White Porcelains, February 18 in Gallery M3; Chinese Sculpture, February 25 in Gallery H 10. Each talk will begin at one o'clock and last one-half hour.

American Interior Design by Meyric R. Rogers, a definitive and authoritative volume on the traditions of domestic design from Colonial times to the present, is now on sale in the Reproductions Department. This book by the Art Institute's distinguished Curator of Decorative Arts is illustrated with more than 200 halftones and 20 four-color plates.

LECTURES AND GUIDE SERVICE FOR THE PUBLIC

DEPARTMENT OF EDUCATION, *Helen Parker, Head*

The Department of Education is maintained by the Art Institute to give lectures and gallery tours for others than Members.

FOR ADULTS. Individuals, private organizations of any kind, college groups may arrange for guide service or special lectures. Evening openings with a lecture in the galleries may be had by appointment.

FOR CHILDREN AND YOUNG PEOPLE. School groups of all levels may have gallery tours, either as an introduction to the collections or as supplementary material to subjects in the school curriculum. Free to children of the Chicago Public Schools, with a nominal charge for private and suburban schools. For all appointments and information regarding fees please consult the Department of Education Office in Gallery 2 on the First Floor.

ADVENTURES IN THE ARTS, the Florence Dibell Bartlett Free Public Lectures, are given by Miss Parker every Thursday evening at 6:30 P.M. in Fullerton Hall. These illustrated art and travel lectures are free to the public. Members are also invited.

HALF-HOURS IN THE GALLERIES, a series of free talks will be offered to the public every Wednesday noon at 12:30 P.M. by Miss Parker. A detailed list of subjects may be obtained at the Information Desk.

LECTURES ON THE STIEGLITZ COLLECTION. Tuesdays at 6:30 P.M. Two evening lectures in the galleries will be given by Miss Parker: The American Paintings on February 17 and The European Paintings on February 24. Free to Members. Non-Members, 60 cents.

THE ARTS OF THE HOME

TUESDAYS at 2:00 P.M.

Two lectures by Corinne McNeir, illustrated with slides and original examples and period rooms in the Art Institute collections. Single lectures, 60 cents.

February	3	American Furniture of the Pilgrim Century	Gallery	L2
February	10	The Golden Age of American Furniture	Gallery	2

ADVENTURES IN THE ARTS

THURSDAYS at 6:30 P.M.

All lectures by Helen Parker except February 19

February	5	Let's Visit Florence	Fullerton Hall
February	12	The Arts of Edouard Manet	Fullerton Hall
February	19	Adventures in Folk Art by Miss Florence Dibell Bartlett	Fullerton Hall
February	26	The Arts of Primitive Peoples	Fullerton Hall
March	4	Let's Visit Venice	Fullerton Hall

The Reproductions Department

announces two important new color reproductions of paintings from the Mr. and Mrs. M. A. Ryerson Collection.



Why Are You Angry? by Paul Gauguin. Size: $21\frac{1}{2} \times 18$ inches. Price: \$10.00 unframed



The Artist's Son Jean by Auguste Renoir. Size: $24 \times 17\frac{1}{2}$ inches (approximately size of original). Price: \$10.00 unframed